

A
BOOK OF NEW
SONGS

After the Italian manner with
Symphonies & a Through Bass
Fitted to the HARPSICORD &c.
All within y^e Compass of the FLUTE.
and fairly Engraven on Copper Plates.

Compos'd by
M^r JOHN READING
Organist of S^t John's Hackney
Educated in the Chappel-Royal under y^e

late Famous
D^r JOHN BLOW

London Printed for y^e Author and are to be sold by him at his House in
Arundel Street in y^e Strand, and by Brabazon Aylmer Bookseller at y^e three
Pigeons against the Royal Exchange in Cornhill. Edward Fleetwood at the
foot of y^e Parliament stairs in Westminster Hall, and at most of y^e Musick Shops
in town.

Printed by J. G. Smith

(1)
The Complaint A SONG within the Complaint
 of the FLUTE the Words by H. P. P. of Quilme.

Allegro

Symphony for two Flutes

Tell me why, tell me

why ye Grou *it starts,*

Temp.
Andas

Tell me

why, tell me why ye Grou

et stans, lo-ve has harder, har der, har der, pace than
 wars, tell me why tell me why be cru et stans, lo-ve has
 harder, lo-ve has harder, lo-ve has harder, har der, pace than wars,
 lo-ve has harder, lo-ve has harder, lo-ve has harder, lo-ve has harder, har der
 pace than wars, har der, pace than wars
 Con-quist mer-cy des a tend, or Glo ry, Glo
 ry brings us to our end, Con-quist mer-cy, Con-quist mer-

(3)

doe attend or glo

ry or glo

ry brings us to our

end, or glo

symph. violins

refrings us to our end.

Very Slow

Sym. Flutes

Tyrant, watching Tortle... and cars, wait on Love, wait... on Love as well as wars,

Sung.
 wait on love as well as well as wars.

fighting, watching, vile
 wars wait on love wait on love as well as wars

wait on love as well as well as wars, thence goes to heaven and sea
 tenures

Sung.
 with insipient insipient insipient insipient

Absence, pain, and

Deceitful, and Sea ... insipient insipient insipient insipient

insipient
 Uncertain Cur for Certain pains is he that win

insipient the Chains must wear
 of Chains, uncertain Cur for Cer

*In Praise of Constancy. A SONG within y^e Compass
of the FLUTE, the Words by Person of Quality. (6)*

Symphony

For 2 Violins

The musical score is written for two violins and a vocal line. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into several systems, each containing staves for the two violins and the vocal line. The lyrics are written below the vocal staff, with some lines appearing above the staff. The lyrics include: "Where, where, where were the", "Loyalty of Love, Women should not y...", "raha prove.", "Where, where, where were the", "Loyalty of Love, Women should not y...", "raha prove.", "Where, where, where were the", "Loyalty of Love, Women should not y...". The score includes various musical notations such as notes, rests, and ornaments, as well as performance instructions like "Symphony" and "For 2 Violins".

...nots grants prove if Women if Women if Women should not ... grants prove if
 Women if Women if Women should not ... prove.
 On my many many Suf...
 ...ings this, this, this all my Joy ... and Comfort
 ...s. Sor. rows, Torture, ... Gall.
 Here's a Cause, here's a Cause, here's a Cause will
 ... ten all ... me Languish ... burn.

The musical score is written in a single system with ten systems of staves. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves, with some words in italics. The score is a handwritten manuscript, likely from a 19th-century hymn book.

1 can flyt ... on all but of Dear Broyt, but that Dear Broyt, Dear, Dear, but
 that Dear Broyt, on which they fall. *Adagio*
 Strange Tears, Strange Tears, whose Power, 6...
 can flyt ... on all but that Dear Broyt, Dear, Dear, but that Dear
 Broyt, on which they fall, but that Dear Broyt, on which they
 fall, but that Dear Broyt, on which they fall. *Adagio*
 fall, but that Dear Broyt, on which they fall.

The musical score consists of ten systems of staves. Each system typically includes a vocal line (treble clef) and a piano line (bass clef). The piano line is heavily figured with numbers (1-7) and symbols (*, #, b) indicating fingerings and accidentals. The lyrics are written below the vocal line. The tempo marking *Adagio* appears in the second and fifth systems. The notation includes various musical symbols such as notes, rests, and bar lines.

*The Discontented Lover A SONG. Within the Compass of the
FLUTE, the Words Imitated from the French by M. L'Arcu.*

Voilà du Gloom in
vain you strive your verdant Beau
to display, Voilà du Gloom in vain you
strive your verdant Beau to display your verdant Beau
to display, their rather pain than plea - sure given while
Parthenija is a way, they rather pain than plea - sure given while Parthenija is a
way, they rather pain than plea - sure given while Parthenija is a way, Parthenija is a way, Parthenija is a way, Parthe...

Symph. for 2 Violins

mp a w a meu.

But when the Nymph re...

...turns again to sleep

...that words of Joseph's Arms then shall

feel no Lovetick pains no no no Lovetick pains, you'll peep ye your wonted Cha...

...me, and you'll peep ye your wonted Charms, you'll peep ye your wonted Charms, your wonted

Cha...

...me, your wonted Charms,

Adia Capo

Adia Capo

Do Linda, Dorinda darling of the sky, darling of the sky, thou
flocks and tempests take her way, thou flocks and tempests take her way.
Do Linda, Dorinda

darling of the sky, darling of the sky, thro' fies do and tempests thro' fies...
 do and tempests took her way, thro' fies... do and tempests
 took her way, Do... rinda Dorinda darling of the sky, darling of the sky, thro'
 fies... do and tempests thro' fies... do and tempests thro' fies... do and tempests thro' fies...
 do and tempests took her way, the care of E... ery Deity, safe as the
 sun perform'd her day, safe, safe as the Sun, safe as Sun perfor...
 mid her day perfor... mid her day, the care of E... ery Deity of
 care of E...

The musical score is written for a voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are written below the vocal line.

The lyrics are:

 Safe, safe, safe as the sun performed her day,

 Safe, safe, safe as the sun performed her day, safe as the sun, safe as the

 sun performed her day, safe, safe, safe as the sun performed her day,

 safe as the sun performed her day.

The piano accompaniment features a complex, rhythmic pattern in the right hand, often consisting of sixteenth or thirty-second notes. The left hand provides a steady bass line with occasional chords and moving lines.

The Re...val Gods, the Re...val God in this one point a
 grad, to make what E'er she undertook suc...ced to make what E'er she un...
 der took suc...ced, the un...der took suc...ced, the Re...val Gods, the
 Re...val God in this one point, in this one point a grad, to make what E'er she
 undertook suc...ced, to make what E'er she un...der took suc...ced, the un...
 der took suc...ced.

soft
loud
slow
Da Capo

Musical notation includes treble and bass staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Fingerings (e.g., 6, 7, 5, 4, 3) and breath marks (e.g., *6, 4*3) are indicated throughout. The piece concludes with a *Da Capo* instruction and repeat signs.

*The Paradox A SONG within the Compass of y^e
FLUTE, the Words by A Person of Quality.* (21)

Symphony for 2 Violins

Gymnasy for 2 Violins
Slow

Violin I

Violin II

Piano

burn, I burn, I burn, I burn with Love & with desire, to hate, more Cynthia Cha...

rms the

more she is In-grate she more, the more she is In-grate she is In-grate, more, the more, & more

she is In-grate she is In-grate,

burn, I burn, I

burn, I burn with love & with de fire, de fire to hate, more Cynthia Chae

rms the

more she is In-grate, more, the more she is In-grate she is In-grate, the more, the more,

the more she is In-grate she is In-grate,

Rejoice, Rejoice as is my fett'ed

Soul to Love her Contradicting Cruelty will prove Rejoice as is my fett'ed

Soul to Love my fett'ed Soul my fett'ed Soul to Love her

Contradicting Cruelty will prove her Contradicting Cruelty

Soul to Love her Contradicting Cruelty will prove her Contradicting Cruelty

She fall with sub born Resolution tries to

what de-gree she can her slave despise, she can her

Slave she can her slave despise, she regards to Death, she regards to Death, and

yet of Death do privi. n. sic m. the. Alls with sic

m. the. Alls, and with her Locks Re-vives, & with her Locks, and with her

Locks and with her Locks Re-vive with her Locks Re-vives, the

wounds to Death, the wounds to Death, & yet of Death, yet of Death, do privi. n. sic

sic... m. the. Alls, with sic m. the. Alls, with her

Locks Re-vives, & with her Locks, and with her Locks, and n. her Locks Re-vive

with her Locks, with her Locks Re-vives, Re

vives, & with her Locks, & with her Locks, & with her Locks Re-vives. Symp

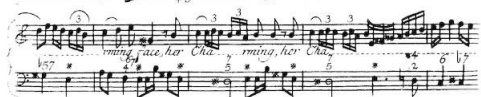
This is a handwritten musical score for guitar, consisting of ten systems of music. Each system contains a treble staff and a bass staff. The notation is highly detailed, featuring numerous chords, arpeggios, and complex fingering patterns indicated by numbers 1-7 and asterisks. The key signature is one flat (B-flat). The score includes several dynamic markings: *soft* appears in the seventh and eighth systems, and *Loud* appears in the ninth system. The piece concludes with a double bar line and a final chord in the tenth system.

The Invocation A SONG within the Compass (26)
of the FLUTE the Words by M^{rs} H. Carey.

Allegretto

The musical score is written for a flute and piano. The flute part is in the upper staff of each system, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score is marked *Allegretto*. The piano part includes various dynamics such as *pp* (pianissimo), *sfz* (sforzando), *f* (forte), and *sf* (sforzando). There are also markings for *secco* and *Sec. sec.* (secco). The score includes many articulations, including slurs, accents, and fingerings. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The flute part is more melodic, with many slurs and accents. The score ends with the instruction *See my Seraphina come, my Seraphina come ador. n. a. dond ador.*

nd with Every Grace, fee, fee,
fee my Seraphina, coms, ador. *nd with*
Every Grace, ador. *nd with Every Grace,*
See, fee, fee my Seraphina
coms, my Seraphina coms, ador. *nd a... don't ador.*
nd with Every Grace,
Look Gods, Look Gods from your Celestial Domes,



Cha rmina, her Cha rmina face, her

Cha rmina, her Cha rmina

Charming face,

soft

loud

First system of musical notation, consisting of two staves (treble and bass). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-5 and 6-8.

Second system of musical notation with lyrics: "Then search and tell, search, search & tell, if you can find in all." The notation includes treble and bass staves with lyrics written below the notes.

Third system of musical notation with lyrics: "all, all your fa... cred Groves a nymph or Goddess so di... vine, so di..." The notation includes treble and bass staves with lyrics written below the notes.

Fourth system of musical notation with lyrics: "vine, as she, so di... vine as she, whom Stephen loves, a nymph or" The notation includes treble and bass staves with lyrics written below the notes.

Fifth system of musical notation with lyrics: "Goddess so di vine so di... vine as she, so di vi" The notation includes treble and bass staves with lyrics written below the notes.

Sixth system of musical notation with lyrics: "ne as she, so di... vine as she, whom Stephen" and "Adagio" markings. The notation includes treble and bass staves with lyrics written below the notes.

Seventh system of musical notation with "Da Capo" markings and repeat signs. The notation includes treble and bass staves with "Da Capo" written below the notes.

Handwritten musical score for a piece with lyrics. The score consists of ten systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "But you are so charming, in vain is my arming your slave I must be, but you are so charming, in vain is my arming your slave I must be, your slave I must be, your slave I must be." The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and numerous fingerings and ornaments. The piece concludes with a "Da Capo" instruction and a repeat sign.

(5.5)

for 2 Violins 6

Symphony

for 2 Violins 6

15

Circ...ing lawrds, let Circ...ing lawrds Crown thy browns, let Circ...ing lawrds, let

Circ...ing lawrds, let Circ...ing law...rds Crown thy browns, let Circ...ing

lauris, let Cir... ing lauris, let Cir... ing lau... no Oren the breaks,

British Amphion take if Prize let Cir... ing lauris, let

Cir... ing lauris Oren the breaks whose Voice in Tune... full Harmonies in

Tune... full Harmonies of fam'd Hyacin if fam'd is fam...

mid I... talian out doe, whose Voice in Tune... full Harmonies in

Tune... full Harmonies of fam'd if fam'd the fa...

This image shows a page of handwritten musical notation, likely a piano score. The notation is written on ten systems of grand staves (treble and bass clef). The music features complex rhythmic patterns, including many sixteenth and thirty-second notes, and is heavily marked with fingerings (numbers 1-5). There are also some performance instructions in Italian, such as "mid Italian out does, the fa" and "Symph". The handwriting is in ink on aged paper.

Handwritten musical score for a piano and voice. The score consists of ten systems of music, each with a treble and bass staff. The music is written in a style typical of 19th-century manuscript notation, featuring many triplets, slurs, and dynamic markings. The lyrics are written below the bass staff.

System 1: Treble staff has triplets of eighth notes. Bass staff has a triplet of eighth notes. *Soft* marking.

System 2: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. *Let all be still, still while Am...*

System 3: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. *phion sing*

System 4: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. *let all be still, still while Am phion sing*

System 5: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. *s, while Am phion sings, let all be still, still*

System 6: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. *while Am phion sing... sing... s, while Am*

System 7: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. *phion sings, let all admire his Charming Tone... his*

System 8: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. *Charming Tone, let all admire his Charming Tone... his Charming Tone*

The Greendale Surprise A SONG the Words (38)
by M. H. Grey.

Symphony
for 2 Violins

in the sleeping bay, hid with in a cooling shade for Drifts of for a view

of the mountain range *Corridor the parking no man as he*

Six it is or the plain as he says it is, says it is, says it is, says it is.

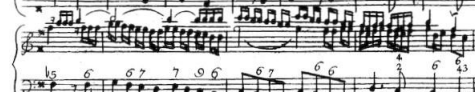
The musical score is written for two violins. It begins with a tempo marking of 12/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, with some parts in italics. The score is divided into several systems, each containing two staves. The lyrics are: 'in the sleeping bay, hid with in a cooling shade for Drifts of for a view', 'of the mountain range', 'Corridor the parking no man as he', and 'Six it is or the plain as he says it is, says it is, says it is, says it is.' The score ends with a double bar line.

[illegible]

Handwritten musical score for piano, consisting of eight systems of staves. The notation includes treble and bass clefs, complex rhythmic patterns, and numerous fingerings (e.g., 6, 7, 8, 9, 5, 4, 3, 2, 1). The score is written in a single system per system, with the right hand (treble clef) and left hand (bass clef) parts. The music is in a key with one flat (B-flat major or D minor). The tempo is marked "Allegro" in the first system. The score is written in a single system per system, with the right hand (treble clef) and left hand (bass clef) parts. The music is in a key with one flat (B-flat major or D minor). The tempo is marked "Allegro" in the first system. The score is written in a single system per system, with the right hand (treble clef) and left hand (bass clef) parts. The music is in a key with one flat (B-flat major or D minor). The tempo is marked "Allegro" in the first system.

The Suspicious Lover AND the Words (41)
By A. Benson of Quality.

Oh Phillis, Oh Phillis my Freedom is
 gone, I have been with no Creature but you, no, no, no, no I have been with no Creature no
 Creature but you, Oh Phillis, Oh Phillis my Freedom is gone, I have been with no Creature but
 you, no, no, no, no I have been with no Creature no Creature but you, your Charms I sus-
 pect, the more I reflect y more Thieves I Believe, Thieves, Thieves I Be lieve E'ry one, your
 Charms I suspect, the more I reflect y more Thieves I Believe, Thieves, Thieves I Be
 lieve E'ry one, your Charms I sus-pect the more I re-flect the more Thieves I Be'



soft *Loud*

At your hands my Reprieve I Crave, I can go to no

Creature no, no, no, no, no, Creature but you let me search 'em all, o'er if I find it no

more, I contentedly will be your Slave, let me search 'em all o'er if I find it no

more, let me search let me search, let me search 'em all o'er if I find it no more, I contentedly will be your Slave, let me search 'em all o'er if I find it no more, I contentedly will be your Slave, let me search 'em all o'er if I find it no more, I contentedly will be your Slave.

tedly will be your Slave, let me search 'em all o'er if I find it no more, I contentedly will be your Slave, let me search 'em all o'er if I find it no more, I contentedly will be your Slave, let me search 'em all o'er if I find it no more, I contentedly will be your Slave.

tedly will be your Slave, let me search 'em all o'er if I find it no more, I contentedly will be your Slave, let me search 'em all o'er if I find it no more, I contentedly will be your Slave, let me search 'em all o'er if I find it no more, I contentedly will be your Slave.

This page of musical notation, numbered (44) in the top right corner, contains ten systems of music. Each system consists of a grand staff with a treble and bass clef. The notation is highly detailed, featuring numerous sixteenth and thirty-second notes, often beamed together in complex rhythmic patterns. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings such as *sfz* (sforzando) and *sf* (sforzando) are present. The piece concludes with a double bar line and a final chord. The notation is written in a style typical of 20th-century piano repertoire.